

DATING CHINA
与中国约会

推山坪水/中体西用/中凯曼张福100
设计师10人谈

张永和/吴家骅/BALKRISHNA DOISHI/
RALPH LERNER/朱锺/
MACK SCOGIN MERRILL ELAM/
STUART SILK/RICHARD BERTMAN/
SCOTT D. ALLEN/曹刚

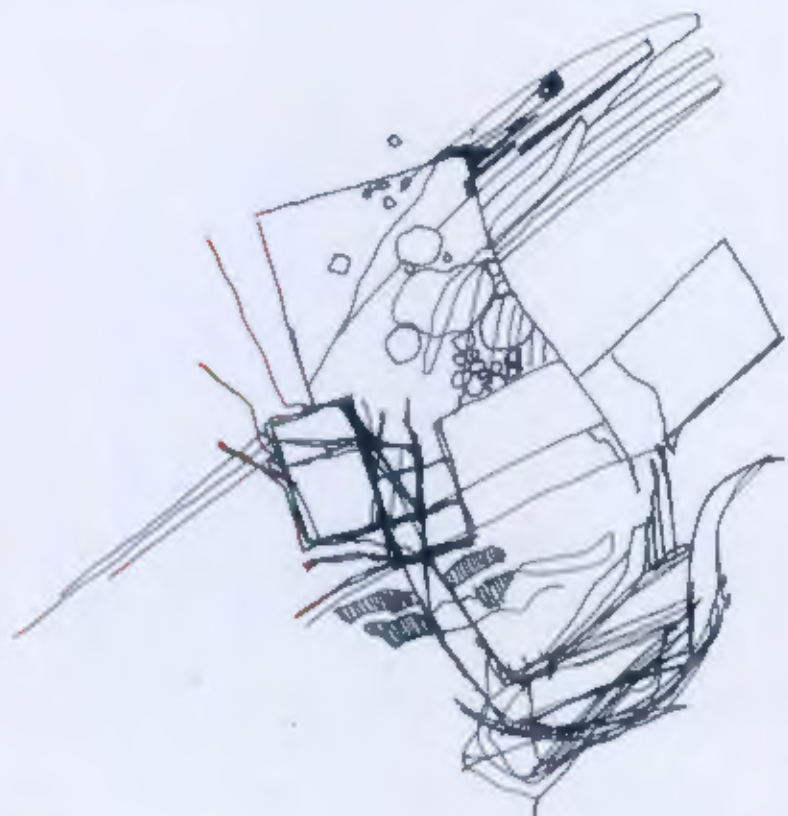
在这个基础上,我们有必要提出一种新的让两者在建筑中结合的方式,使得传统与现代的交接如同羊毛的混合或相加,而是化合产生出新的东西,这就是创造核心的凝聚之路。孟旭康



Eating China

The history of "modern architecture" in China starts from eastward spread of western culture, and the exploration of essence and form between tradition and modern times has continued until this day. Once techniques of modern expression introduced into China

On this basis, we need to propose a new method to combine these two in architecture, make the blend of the tradition and modern exceed the simplex combination or addition, and result in new stuff. That is the aggregation way of creating the core. **MENG XUYAN**



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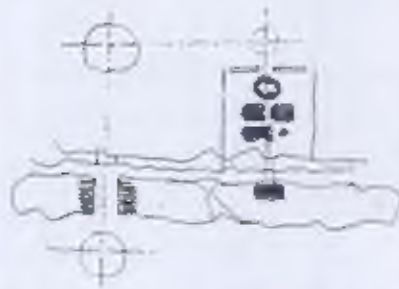


INTERVAL COURTESY OF
 日本電産株式会社

27 出水芙蓉
BLOOMING LOTUS

The versatility of the envelope built up in leaves, provides a maximum level of flexibility in light and air flow.

UNIVERSAL COURTESY OF
高風成豐股份有限公司

34 品境
PAINTING SCENE

The film is a story in sequence to make contemporary activities and trends contrast with a sequential richness afforded by the traditional garden.

30 橋
BRIDGE HOUSE

This bridge is a synchrotron as well as physical connection between two different worlds: the future is a "bridge" between the world of yesterday and today.

MATERIAL: COUNTRY OF
 鋼筋 玻璃 鋼索 鋼索 鋼索

43 米



SHADOW AND LIGHT

The sofa is covered with a woven stainless steel mesh "skin" which will create dramatic patterns and shadow textures on the surfaces of the building.

NATIONAL COMMISSION OF
DIRECTOR GENERAL OF INVESTMENT

4 中国院子



CHINESE COURTYARD

“中庭设计”是中国传统建筑的特点。新加坡自然的环境条件非常适合建造中庭建筑。

Chinese courtyard is designed in Chinese traditional courtyard form, using the natural sloping site to conduct construction and landscape design.

NATIONAL COUNCIL OF
SINGAPORE DEVELOPMENT BOARD

52 四學
FOUR SEASONS

The design for the Villa reflects upon the clients' desire to provide a place of refuge for the three owner by emulating the serenity in layers of nature and built elements.

57 茶語
TEA WORDS



这个方案采用了先进的灌溉、排水和土壤改良技术,使土壤和水质,达到了种植蔬菜的要求。灌溉、排水和土壤改良效果是:

The leaves reflect the hot water with its waxiness and flavor. Similarly this scheme begins with house and garden which is actively engaged into the site, transcending the boundary between typical relationships of house to front yard, side yard, back yard, and future zone.

MATERIAL COURTESY OF
景洪威德国际有限公司

61 树上的小屋 TREE HOUSE



以西安交通大学为例。该校是历史上著名的学府，以培养精英著称。然而，随着中国进入信息时代，该校一直面临着精英教育的挑战。这是一个非常现实的问题。
 The huge challenge the post faces like a fairyland floating above the water, fleeing from longitudinal anger, the whole wing is divided into 3 layers again. This is called a house of night hanging in the air, then a fairy tale in reality.
 NATIONAL COURTESY
 南京德信和投资有限公司

65 INTERVIEW

Demos (China) had special interests with its design focus, project development manager and landscape designer of Zhongjie Shengxin willas and (could) then be interpreted their design from a person's background and perspectives, moreover, he explain their views and opinions upon the planning of western and western architecture influences.

73 FEATURE

他们选择了5位建筑设计师和两位艺术家组成中外联合团队，
负责在两个传统代建商的基础上进行修改完善和建造，即中
外合作上特色与功能并重而非物质进行了真正交流。

*Meanwhile, we chose 5 Chinese and foreign architects and
artists to combine the concept of modern architectural
design with traditional architectural culture, and create regional
architecture with local characteristics.*

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孟庆伟 吴晨
E04E02 067
吴培培 吴晨

TIME CIRCLE

时间的圆



14

MATERIAL COURTESY OF
高帆城集团股份有限公司

通过借鉴客家土楼的环形形式，瓷器和陶器等形态，并直接来源于中国哲学和传统的组织形式，建筑呈现出柔美的曲线



中庭图
SITE PLAN

福建客家土楼表达了中国哲学中传统院与房之间的基本形式关系。就形成了汇聚点，使之成为日常出入的空间集合。圆环内与外生活空间之间的柔性连续边界，能够引发各视角的内向汇集。

瓷质覆盖层的材料和尺度恰好运用在曲面屋顶和墙上。

中国传统历法被编制为时间循环，在每个循环之间具有相应的变化。环形恰好能够表达时间的这一无限无终的周期性特征。

道家学说认为所有生命创造的本质能量都是“道”，无极以圆形为特征。太极通过阴与阳的互相影响而改变，表现为圆形图标的黑与白。阴阳变化引发万物的生息，并周而复始。

风水是运用这些图案变化以实现与环境的和谐。风水与道家有密切的关系。风水盘是一个环形罗盘，是万物的融合。它把阴阳变化与地球的力量和元素联系起来，因此能够描述宇宙秩序。

从上海（市区）来到这个别墅就像是回到了静谧世界，整个房间的活动被安排在一个简单的形体中。别墅被单独拥有在景观之中，其中两个互补的并一直延伸到地下室的花园。西北部座落着一个有覆盖的沉思石和苔园；东南部是一个阳光充沛的花园。地面和物体/房子之间的

具体关系以及它们如何关联还需要继续考虑。

别墅的主入口位于内部的院子中。这是一个具有内向视觉的花园和共享空间。来自各个方向的声音、气氛和活动都在这里汇聚。地面层的公共房间界定了这个花园，并向花园开放。

室内体验被划分为与内院相连的空间、与外园相连的空间和两者皆连的空间。室内房间的墙体与外墙尽可能脱开，这有利于空气、光线和路径的自由流动联系。这一经验创造了各种感知：包括室内、内视的室外、丰富的支脉、外部花园、东面的河水、北面的青山。

设计的关键是塑造别墅内外形式并使之与自然环境和人造景观发生关联。在这方面，别墅像一个容器，是一个整体但并不是实体，它能够平衡于布局、定位和环境感知。这一关系将会通过研究风水的原理和方法以及新兴的景观设计（方式）进行进一步的研究。

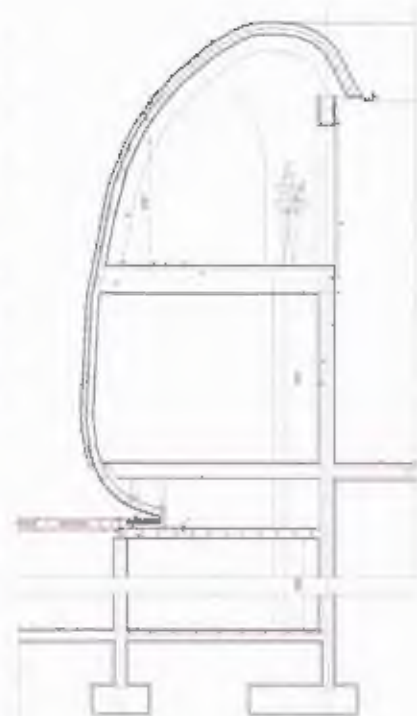
别墅根据功能分为三层。底层（低于人造地平面部分）主要供健身和娱乐用途，辅以别墅的车行入口。停车场是建筑和景观设计的重要方面，也是最常用的别墅入口。娱乐空间主要由健身场和游泳池组成，附有凉亭、健身房、桑拿房和按摩浴缸等。俱乐部坐落在北面和西面，可以从这里直接进入停车场。另外，俱乐部还可以享受花园西面的空间。

别墅上盖顶层可以随着坡建造而在人工设计地形上的构造。通过借鉴客家土楼的环状形式、瓮城和炮台等形态,并直接来源于中国哲学和传统的框景形式,建筑呈现出柔美的曲线。虽然参考了这些传统形式,但并不严格遵循。例如,与客家土楼不同,我们的设计是私人、独户的结构,并探索传统形式在当代居住状态下的重新诠释和传统形式并赋予其新的能量。

这个设计中,家庭最主要公共空间就是中心庭院。地面层安排了最公共的功能。起居和就餐空间,以及客人前厅。上层安排了主人套房、学习空间和两间次卧室。构成别墅中最私密的空间。

景观：景观之于E1别墅就如同景观之于中国园林一样被精心设计。从道路开始，一块经过雕琢的假山石成为划分公共领域与私人领域的工具。两旁种着竹子和在整体发展规划中栽种的树木，别墅在其中时隐时现。汽车从西北角进入基地并沿着东西联墙之间的坡地渐渐进入地下层。地下车库由透明和平滑的玻璃围合，能够充分分享庭院中的视觉感受。白天的车库充满阳光，晚上，则被照亮得像灯罩似的。一株竹子从东南角穿过人造地表。竹子和位于北侧郁郁葱葱的葡萄藤是地下层中欢迎主人坐落回客厅时首先看到的植物。

我们也是从西北角进入基地,沿着院墙向东



SECTION



POTTERY, AND TAKING DIRECTION FROM THE ORGANIZATIONAL DIAGRAMS OF CHINESE PHILOSOPHY AND TRADITION, THE HOUSE IS SENSUOUS AND CURVILINEAR IN FORM.

内。外立窗台悬挑。上部
墙底平设预埋铁圈。下部
墙底平设预埋铁圈。下部
施工缝处的室内空间。室内
结构板分为与内墙相连的
内。与外墙相连的外间和
窗台的空间。

OPENING PAGE VISUAL
VIEW OF OUTSIDE
ELEVATION, TOP HAND
DRAWING RENDERING
OF BUILDING.
LEFT: LANDSCAPE
PERSPECTIVE
RENDERING OF
BUILDING, RIGHT:
INTERIOR SPACE OF
CONSTRUCTION SITE.
INTERIOR EXPERIENCE
IS DIVIDED INTO SPACE
CONNECTED WITH
INNER COURTYARD,
SPACE WITH OUTER
COURTYARD AND EIGHT



延伸至悬挑的木板路。这条路是穿过草地、棉湖、砂砾和阴影地结合的平地并在基地中央展开形成一个露台，这里地面和水道都完全的展开。向后翻转，挡住主要的住宅，一个大的开口引出了来访者供其坐落在基地中间的别墅正入口。在这个位置，基地全貌与远处水体全然呈现。向内退挡住主要房间，通过一个大的开口引出了通向主入口和室内庭院的桥。

别墅所在的地是一块人造地表, 下部通过一组细不锈钢柱阵列支撑。通过网格状、透明的、半透明的材料组织和分布, 阳光穿过人造地表, 使地下层沐浴在阳光下形成庭院。透明性使整个别墅的蜿蜒体型得以展示。

健身部分的院子 and 游泳池部分能够接受东、南方向的阳光。两者都是花岗岩铺成的场地, 并有竹子从中伸出。游泳池旁边的倒影池栽种着水生植物, 其中最主要的是水葫芦。

景观照明回应了设计中的各种情况。对常常是幽暗的和整合的,照明设备相对于光线说是次要的。通过从别墅“借”光,人造地表和游泳池成为整个基地中最主要的照明。在内院的中心,光和火炉的结合画成了特殊的效果。

■西：分别位于楼下和楼上的起居室和主卧室占据了整个房子的东南部。两者都可以享受南向采光并向内院开放。两个房间与内院的关系通过内院立面上的木栅板、百叶和卷帘的开合程度而改变。

割裂各种空间的阐述是通过墙体与其他表面穿插或发生关联,并产生与水、木、竹等形成的另一层外围会结构的并置。

客厅的沙发墙和天花板与墙的外层结构之间产生对比, 更显得低调作为餐厅的围合, 也可以取消使餐厅和起居室连通, 并在门开着的时候与内院连通。石地面穿过整个别墅。厨房, 不论开放的还是封闭的, 都以木材、不锈钢和石材作为材料。整个别墅的墙体和天花的设计中, 木材、墙面层、油漆、瓷砖、粉刷、金属、石材等都应用得恰到好处。

建筑: E11别墅中庭层和二层的结构是钢筋混凝土梁柱体系, 在外表面支撑垂直的竹胶合板架和水平的木条外屏结构。地下层结构由钢筋混凝土基础, 挡土墙和腔墙组成。挡土墙和

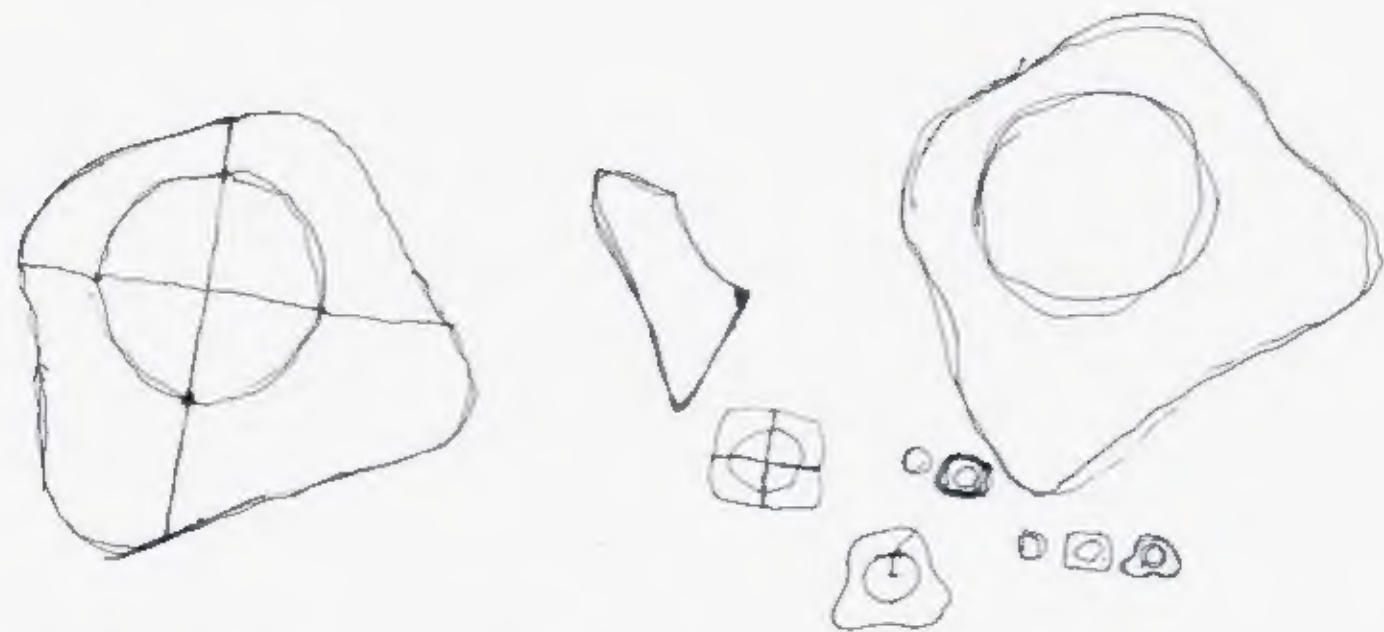
设置在基地红楼的南西北三个方向,能够最大限度地扩大地下室的使用面积。

外部的覆盖结构由金属板材、玻璃窗和陶瓷面砖组成的。底层覆盖防水层的袖面形成了防潮屏障。内腔的内表面由玻璃窗、可开启/封闭的木板、可开启/封闭的木盖和木天窗等构成。

别墅的设备房由通风系统、热力管道系统和冷却系统组成,既可用气也可用油。另外还布置了换热系统,设备间坐落在地下层,别墅还设置了一个辅助通风系统。外表面和内院表面的可开启玻璃窗和面墙是相协调的通风系统设计。

光线而非灯具是照明设计的主要目标。间接泛光照明辅助了建筑空间和造型,并提供了在整个别墅中活动的可能。集中的特别照明和柜子等元素位置在一起。平面布局中的特别位置和特殊时间可以获得更充分和集中的照明。





In the Hakka houses of the Fujian province, the traditional Chinese courtyard and the house around it take on pure forms reminiscent of symbols fundamental in Chinese philosophy. The courtyard becomes the focus, the collective space that one leaves and returns to regularly. Its circle is a soft, continuous boundary between indoor and outdoor living spaces that encourages an inward focus from all vantage points.

The texture and scale of ceramic tile cladding allows for curvilinear roof and wall shapes.

The Chinese calendar charts cycles of time and the changes that accompany each cycle. Time as a cycle has no beginning and no end and is best represented as a circle.

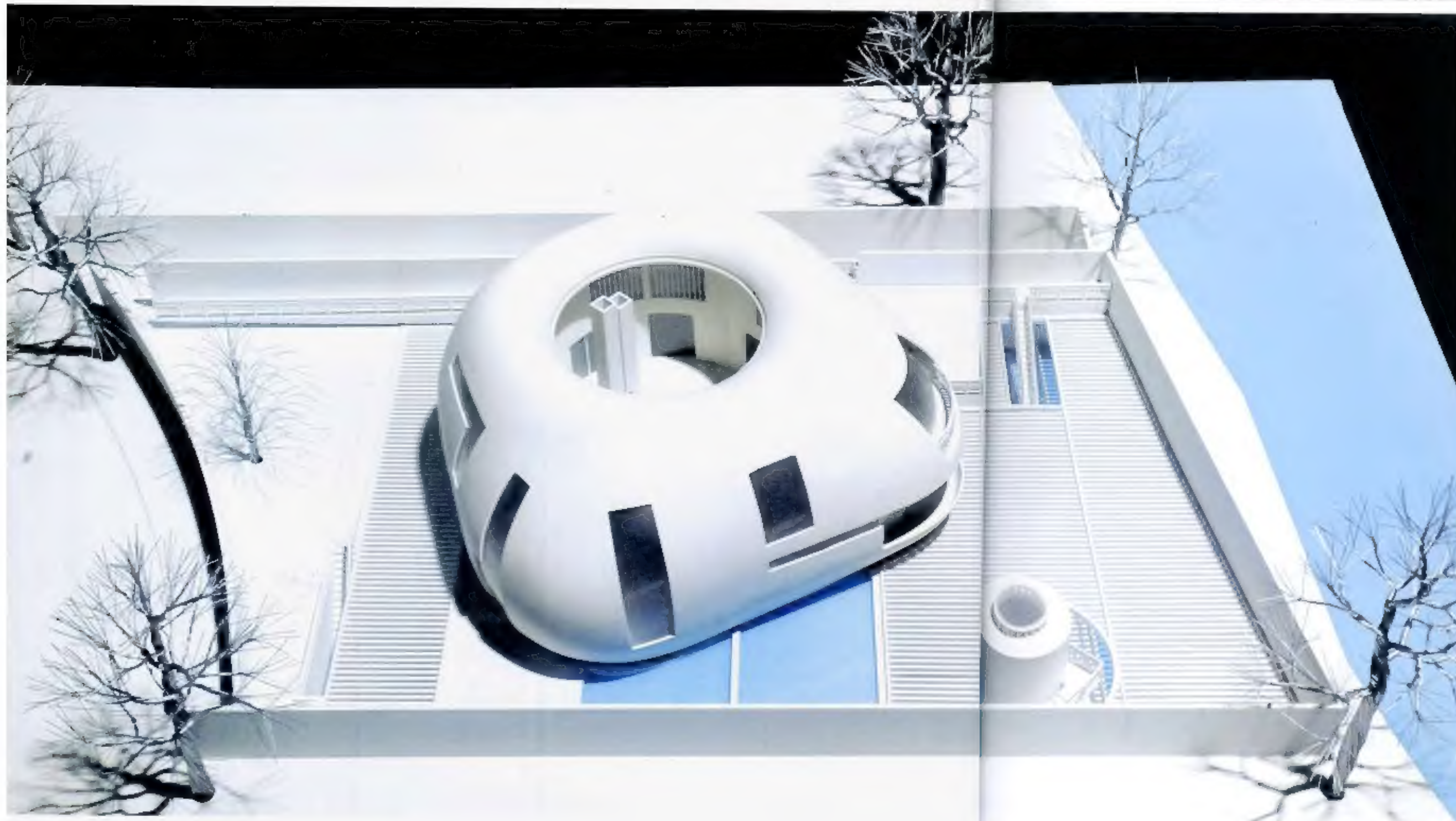
In Taoism, the essence of life in all creation is the primordial energy of the Tao, wu-chi, and is symbolized by the circle. Tai chi is change brought about by the interplay of differing energies, yin and yang, represented as black and white within the circle. The waning and waxing of yin and yang lead to the birth and growth of ten thousand things coming and going, but always returning to wu-chi or stillness.

Feng shui is the practice of reading these patterns of change and transformation for the purpose of existing in harmony with the environment. It is an art tied to the practice of Taoism. Feng-shui's geomantic compass is a circle representing lo-p' an, the everything bowl of the universe. It connects the pattern of waxing and waning yin and yang to the forces and elements of the earth, there by describing the order of the universe.

To travel from Shanghai to the villa is to return to stillness, the containment of a house's activity in a simple form. The villa rests singularly in its landscape with two complementary sunken gardens that reach the basement level; a sheltered, contemplative rock and moss garden at the northwest, and a sun-filled garden in the

五山图：传统理念手稿。内容：五山图。五山图是古代风水家根据五行相生相克理论，将五座山峦按方位排列，以应五行之气。图中展示了五座山的布局，以及它们与周围环境的相互关系。

LEFT TOP: CONCEPTUAL HAND DRAWING SKETCH OF BUILDING. OPPOSITE PAGE FROM TOP: METAL TILE COATING MATERIAL AND SCALE IS JUST USED ON THE CURVED WALL. BOTTOM: CURVED SURFACE STRUCTURE OF INTERIOR BUILDING.





项目位置
TIME CIRCLE
SONGJIANG
DISTRICT SHANGHAI

建筑师
ARCHITECT
MACK SCOGIN, MERRILL
SLAH

设计团队
DESIGN TEAM
MACK SCOGIN MERRILL
SLAH ARCHITECTS, INC.

项目地址
SITE AREA
15650m²

建筑面积
BUILT AREA
10850m²

项目管理
PROJECT MANAGEMENT
上海中实置业有限公司

质量管理
QUALITY MANAGEMENT
上海中实置业有限公司

工程管理
PROCESS MANAGEMENT
RYAN ASSOCIATE

艺术管理
ARTS MANAGEMENT
DIONISI CLIMARELLI

结构设计
STRUCTURAL ENGINEERING
北京中实工程咨询有限公司

景观设计
LANDSCAPE DESIGN
景观工作室

照明设计
LIGHTING DESIGN
A.G. LIGHTING DESIGN

设计阶段
DESIGN PHASE
2003.09 开始

施工阶段
CONSTRUCTION PHASE
2004.09-2006.07

the traditional references are respected but resonate with new energy.

The main public space of the family is a central courtyard. The ground level houses the most communal spaces of living and dining along with the guest quarters. The upper level houses the master suite and study along with two additional bedrooms. It is the most private level of the villa.

LANDSCAPE Like the landscapes of the Chinese Gardens the landscape at villa E11 is highly constructed. Beginning at street the mediating device of a sculpted stone "mountain" formation separates the public realm from the private realm and, along with a stand of bamboo and the trees planned for the general development, partially veils the presence of the villa. Automobiles enter the site at the northwest corner and move downward to the basement level via a gently sloping inclined plane bounded by two east / west garden walls. At the basement level the garage area, clad in clear and translucent glass, fully participates in the visual life of the courtyard. The garage is sunny and light filled during the day. At night, like a lantern, the garage area glows with artificial light. A stand of bamboo in the garage area pierces the constructed surface overhead. This and a wall of lush green vines on the north garden wall are the first vegetation of the basement level to greet the villa owner upon arrival by car.

Pedestrians also enter the site at the northwest corner and travel eastward beside the garden wall along a cantilevered wood deck. This path hovers over a changing ground plane of ornamental grasses, trellis, gravel and reflecting pools. It widens to become a large deck at mid-site where the full extent of the grounds and waterway beyond are revealed. Turning back to wards the form of the main house a large opening shows the way to the main door and courtyard on the interior.

The ground plane on which the villa sits is a constructed surface supported from below by a field of slender stainless steel poles. Fabricated of trellised or transparent or translucent materials, the constructed ground plane allows sunlight to penetrate the basement level rendering it garden-like. The transparency allows full disclosure of the villa's sinuous form. The fitness courtyard and pool area receive east and south light. They are a granite-paved field through which stands of bamboo emerge. The bamboo pierces the constructed ground plane above. The reflecting pool beside the lap pool is vegetated with dwarf papyrus plants, water hyacinths and grasses.

Landscape lighting responds to the various conditions of the design. Always discrete and

integrated, light fixtures and apparatus are secondary to the light itself. Borrowed light from the villa, the constructed ground plane and the pool play major roles lighting the site. At the center courtyard a special light is associated with the fire-pit element.

INTERIOR Both the living room and the master bedroom occupy the southeast area of the house, one above the other. Both enjoy southern sunlight and open onto the center courtyard. The participation of either room with the center courtyard is a matter of degree facilitated by a fenestration of operable wood panels, louvers and screens at the center courtyard facade.

As with all rooms of this villa the articulation of the space is a combination of inserted or applied surfaces and walls juxtaposed against the wood and bamboo superstructure of the enclosing exterior walls. At the living room painted plaster walls and ceiling surfaces contrast with the wall of the superstructure. A flexible paper wall acts as the dining room enclosure. It can be collapsed to open the dining space onto the living room and when doors are opened, the central courtyard. Stone flooring is proposed throughout the villa. The kitchens, both closed and open, are appointed with wood, stainless steel and stone casework. Throughout the villa at walls and ceilings, wood, wall coverings, lacquers, tiles, plaster, metal and

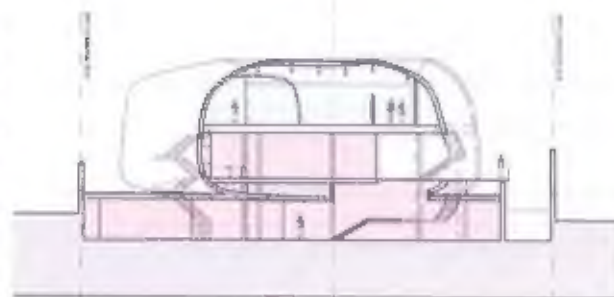
stone are employed judiciously.

ARCHITECTURE The structure for the villa at site E11, at the ground and upper levels, is a system of reinforced concrete slabs and columns that support, at the exterior perimeter, a superstructure of vertical glue laminated bamboo trusses and horizontal wood strapping. The structure at the basement level is one of reinforced concrete foundations, retaining walls and garden walls. By placing the retaining walls at the perimeter property lines at the north, south, and west, the greater portion of the site is made available for occupation at this level.

The exterior cladding of the superstructure is a combination of metal flashing and panels, glazing and glazed clay tiles. The clay tiles act as a rain screen with a moisture protection surface beneath. The exterior cladding of the central courtyard is a layered array of glazing, operable and fixed, and wood panels, operable and fixed, wood screens and louvers.

The construction and materials of the constructed ground plane at ground level are discussed in the landscape portion of this text.

The mechanical system for the villa is a forced air, ducted heating and cooling system, either gas fired or electric. In addition a system of radiant floor heat is installed throughout. Mechanical and electrical equipment rooms are located at the basement level. The villa has a passive system of ventilation also. Operable



建筑剖面
BUILDING SECTION



庭院西立面
WEST ELEVATION OF COURTYARD

glazing and panels at both the exterior of the superstructure and the exterior of the central courtyard are oriented to capture summer breezes from the southeast.

Light, rather than light fixtures, is the primary objective. Indirect general illumination complements the architectural spaces and forms, and allows general activity to take place throughout the villa. Task and specialty lighting is incorporated into casework and cabinet elements. Special moments or areas in the plan receive more and focused light.

图例：工人安装隔热层和隔热材料以及木质表面。图例：在夜间照明效果。

图例：工人安装隔热层和隔热材料以及木质表面。图例：在夜间照明效果。

southeast. The exact relationship between the ground plane and the object/house and how they are associated will require a great deal of consideration.

The main entry to the villa is at the inner courtyard. This is an inward-looking garden, and a shared space. Sounds, smells and activity from all directions collect here. Communal rooms border it on the ground floor and open onto it.

On the interior, the experience is divided between spaces that participate in the court, those that participate in the outer gardens, and those that do both. Interior rooms maintain a wall independent of a perimeter wall where possible. This allows for the advantageous flow of air, light and pathways freely within the ringed plan. The experience creates awareness of the interior, the inward-looking exterior, and the greater context; the outer gardens, the river to the east, and Sheshan mountain to the north.

Of primary importance is the carving and

sculpting of the exterior and interior forms of the villa with respect to its natural and manmade context. In this manner, the villa is a vessel that is whole but not solid and balanced in its placement and orientation, and aware of its environment. These relationships will be further developed with a deeper understanding of Feng Shui, its principles and methods, and the emerging landscape design.

The upper two levels of the villa are expressed as an object on the constructed landscape. Borrowing notions of form from the circular houses of the Hoklo people of the Fujian province, from ceramics or pottery, and taking direction from the organizational diagrams of Chinese philosophy and tradition, the house is sinuous and curvilinear in form. Although borrowed from these traditional examples, it is a loose interpretation. Unlike the Hoklo homes, the villa is a private, single family structure that seeks to reinterpret the traditional forms for contemporary living in such a way that



景观平面图
LANDSCAPE PLAN



BLOOMING LOTUS

出水芙蓉

27

MATERIAL COURTESY OF
皇筑城集团股份有限公司





首层平面
GROUND FLOOR PLAN

一块三面临水的半岛伸向水中，在东南北三面广阔水域的环境下，这个小岛漂浮着，仿佛一处充满灵气的仙境

E26地块在整个余山别墅区中的地理位置十分特别——一块三面临水的半岛伸向水中，能够被周围的别墅看到。这个方面为回应这一状况，设计了一个被周围变化多样的边界界定的、均质的中心空间。中心空间的功能和使用可以被认为是多样的，并被周围的物理关系。周围的结构是一个多变的层次，就像可操作的中国园林的门窗或者是中国画中被转动的圆镜中心空间的部分。就像花园通过开合来体现展示和保护的功能一样，周围结构提供了各种质量，包括空间层次、服务设施、穿透性、视觉的丰富性和视觉的进深感。中心空间在某种程度上是没有明确表达的，但是它能够适应不断变化的当代生活。如同中国古代园林中那些明确但层次丰富的厅堂一样，中心空间通过扩张或者分化来容纳家庭聚会或在一个安静的下午独自占有。

别墅的中心部分被庇护起来增强了私密性，但同时也有明亮的或强烈的阳光洒下来。就如同可移动和可改变的墙体。表面，体量所具有的发展性一样，屋顶同样具有可变性。屋顶被想象为透明的平板，能够记录不同时间的自然变化，光的，暗的，有太阳的，阴沉的。可开启的屋顶和幕墙提供了控制透明度和质量的可能。别墅的景观类似于中国园林中的景观，试图发掘内部与外部空间的边界，并在这些边界之间建立关系。这种探索的一种当代表达是在整个基地的中心部分建造一个透明的屋顶。这个部分常常是传统的外部庭院的所在。被砌成篱笆的竹子沿着基地布置，不仅占据别墅的内部而且还有外部。透明的屋顶、通透的周边结构以及竹子共同作用模糊边界的范围并相对增加和丰富了这小型别墅的经验。别墅窗外的景观

材料物多定为板岩或瓦片。室内材料会包括石、木、瓷和玻璃砖。漆器与玻璃。

景观。就像E26别墅基地所具有的那种水和岸的关系一样，在本别墅内景观和建筑环境无时无刻不伴随着并依偎彼此。一个建造的行场，却伴随着一个同等程度的景观作为回应。从道路到别墅东边，基地呈向上倾斜的状态。基地表面经由步行道可达，部分种植着地表绿色植被。密布着有秩序的石铺地，并且间隔分布着大尺度的不锈钢和玻璃的花瓶。它们的轮廓之上反映和摇曳着竹丛。由这里继续向上爬到达前入口。人们可以通过建筑外皮的转折切换下都进入到别墅的内部；继续向下走一段台阶，则能抵达基地的底部平台和水面。汽车进入“竹花篱”以西的基地，通过一扇部门下降到地下车库层。车道被建筑的外壳，以及景观和从别墅的主平面到达的平台所遮蔽。俯瞰水面。

别墅借助一系列的石铺平台在种植垂直的层面上展开。在铺地的节点处生长出植被和苔藓。以这种方式使得景观和建筑之间的关系依然得以延续。“竹花篱”的序列延伸进主空间。景观继续对房屋的内部产生影响。这些玻璃的“花瓶”升起穿过别墅的所有楼层。不管人穿过基地，是向内生还是向外走。景观和建筑的关系依然不可分离。

景观照明是建筑中的重要部分，目的是让光线和它在景观上效果的表现来代替灯具本身的过于表现。在许多的案例中，建筑外壳上的构件将折下来到景观之上。这提供了一种机会使温暖的光线从建筑中弥漫出来。环境光照明来自玻璃材质占主导地位的别墅北立面和南立面。作为补充，图书馆的玻璃体量建于平台之上。将受光面聚集在主卧室下面的南面平台。

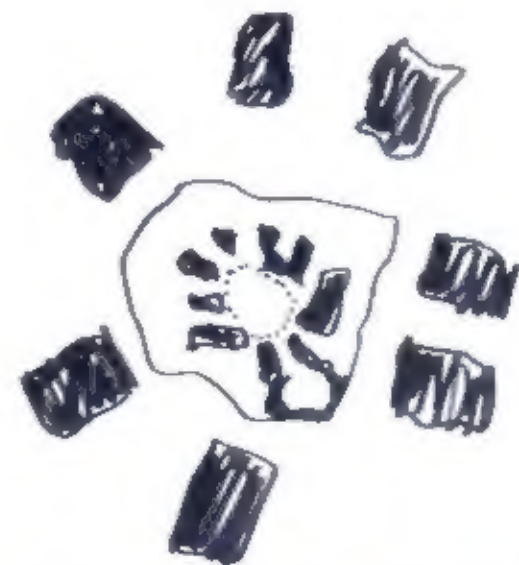
清晨，建筑被阳光唤醒，白天，阳光洒下。MACK SCOGIN HERBELL ELAM 建筑事务所设计。在建筑师的笔下，中心空间在某种程度上是能够适应变化的。建筑能够适应变化的生活方式。

鸟瞰图：鸟瞰图显示了建筑的概念性手绘图。MACK SCOGIN HERBELL ELAM 建筑事务所设计。在建筑师的笔下，中心空间在某种程度上是能够适应变化的。建筑能够适应变化的生活方式。

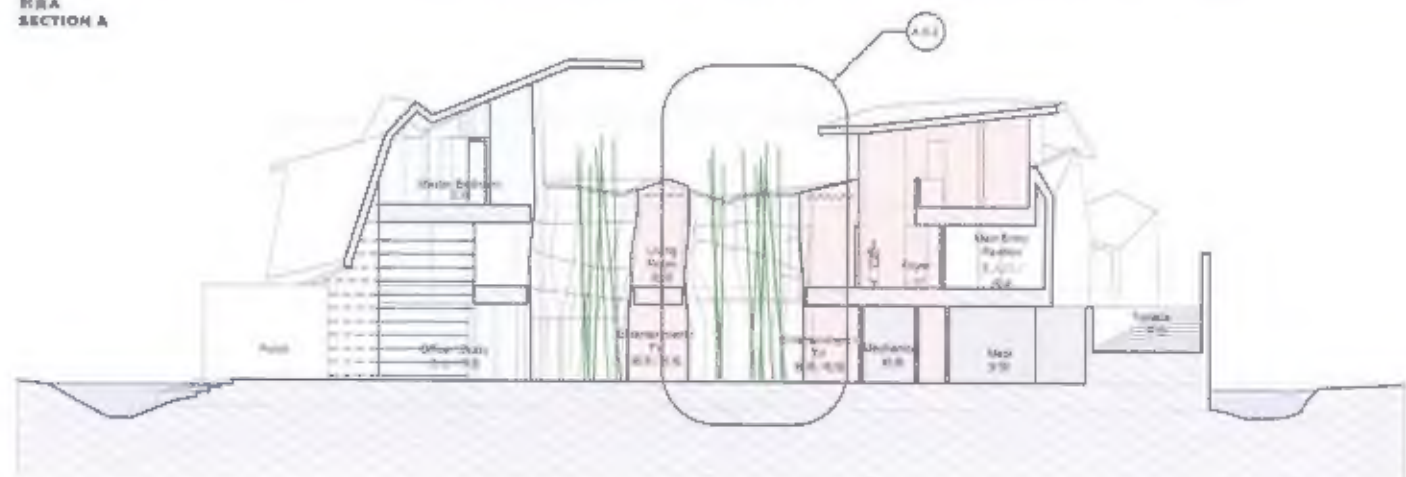
建筑：E26别墅的建筑是一个内省的构筑物但同时也有一个热情的表面。别墅的较为私人化的功能，比如卧室与浴室，被布置在一个灵活开放的空间周围。这些空间被花篱一般的壳从屋顶到地面包裹下来，盘旋在透明的公共空间之上。公共空间是黏稠的，下表面流动，一直延伸到景观表面去。这些壳是加肋的薄铁皮，表面带有粗糙自然的金属的金属，有直立的或平滑的棱线。或者深灰色的板岩表面。建筑其他余下的围护是玻璃，或者能在壳的下面和后面，或者对景观呈现出一种公共性的，或渗透性的表面。

像是花朵为了显示或者保护其内部器官而开启和关闭其花瓣，别墅周围肌理的构造为空间的分区，为基础构造，为渗透性以及视觉的丰富和深度提供了机会。围护作为一个整体是一个可变的层，就像中国园林中可操作的木百叶窗或门。又或者国画里围绕中心空间的无端着力刻画的环境。外表皮的操作性，由多层次构成，为光线和空气的流动提供了最大的灵活性。

由于环绕私密空间的壳提供的私密性保证，私密空间面向内部的表面是开放性的，能接收充足的光线和景观。这些空间都向下部的核心空间中。核心空间通过一个玻璃屋顶接受景观，并在主要平面上反射——不是反射回向下俯瞰的私密空间而是聚焦在它们下面，通过一系列的窗、板、和玻璃平面反射出去直到景观上。别墅具有特别的转动活动。向别墅的中心聚集，只是为了再次把它散布到外部景观上——几乎是呼吸的机制。



剖面A
SECTION A



剖面B
SECTION B



the study, will glow to light the south terrace beneath the master bedroom. Landscape lighting is particularized based on the specific condition of architectural elements and plant materials. Generally, light sources will be discretely incorporated into architectural surfaces and plant materials. Borrowed light from inside the villa, from the overhanging shell structure and from the lap pool will play an important role in lighting the site.

ARCHITECTURE The architecture of the E26 villa is at once an introspective object and a welcoming surface. The more private functions of the villa such as the kitchen and bedrooms are arranged around a flexible open space. These spaces are secured by folding petal-like shells which wrap from the roof to wall and hover above the ground harboring the desirous public space which flows out beneath the shell to continue into the landscape. The shells are a thin steel ribbed structure clad with either naturally finished metal applied with a textured combination of standing and flat seams, or grey slate shingles. The remaining enclosure of the building is glass, either sheltered beneath or behind the shell or presenting a public or permeable face to the landscape.

As a flower opens and closes to reveal or protect its inner parts, the perimeter fabric offers opportunities for spatial layering, for infrastructure, for porosity and for visual richness and depth. The enclosure as a whole is a mutable layer, like the operable shutters or doors of the Chinese garden or the thinly described surround of a center space in a Chinese painting. The operability of the envelope, built up in layers, provides a maximum level of flexibility in light and air flow.

The inward facing surfaces of the private spaces are open and able to receive full light and views due to the privacy afforded them by the surrounding shell. These spaces all focus in on the center space below. The center space receives these views through a glass roof and redirects activities on the main level not back to the overlooking private spaces but out to



上图：建筑施工现场，中图：建筑剖面图，下图：建筑立面图。由于建筑本身位于城市中心，因此建筑与周围环境的联系至关重要。建筑剖面图展示了建筑内部空间与外部环境的联系。

TOP: CONSTRUCTION SITE OF BUILDING. MIDDLE: BUILDING OUTSIDE ELEVATION RENDERING. BOTTOM: HAND DRAWING OF BUILDING MODEL. DUE TO PRIVACY COMMITMENT PROVIDED BY SHELL OF EMBRACING PRIVATE SPACE, PRIVATE SPACE TOWARDS INTERIOR SURFACE IS OPENED.

the landscape beneath them through a series of doors, panels, and glass planes. There is a constant rotational activity in the section of the villa that gathers focus toward the heart of the villa only to distribute it out again into the landscape, an almost respiratory function.

INTERIOR Anonymous to a great extent, the central space addresses issues of the constantly changing landscape of contemporary domestic life. Like the clearly formed but layered halls of the Chinese gardens, the center space expands or subdivides to accommodate much or little, the extended family gathering or the singular occupancy of one person on a quiet afternoon.

At the same time that the center of the villa is protected and private it is also open and filled with bright or dappled or muted sunlight. Like the flexibility afforded by operable and transformable walls, surfaces, and volumes, the roof plane also offers variation and adjustability. Conceived as a transparent plane supported only by the stainless steel frames of the bamboo planters, it registers the natural fluctuations of light and dark, sunlight, and cloud patterns. Operable layers of louvers and screens provide the mechanisms to control the quality and degree of transparency.

The flexibility of the living / dining area is dependent on the mutability and layered quality of the perimeter elements, on the program embedded in the warm wood-clad perimeter elements, and on movable or transformable walls and curtains. As a completely open area with a continuous dark marble floor, the space accommodates a great party, or configured in smaller areas, multiple family activities may occur simultaneously or sequentially. Coordinated casework and furnishings help facilitate transformations.

The kitchen, which serves the dining and central space, is screened by a large sculptural fireplace which conceals an array of sliding panels to close off the space from cooking odors. The casework of the kitchen, arranged

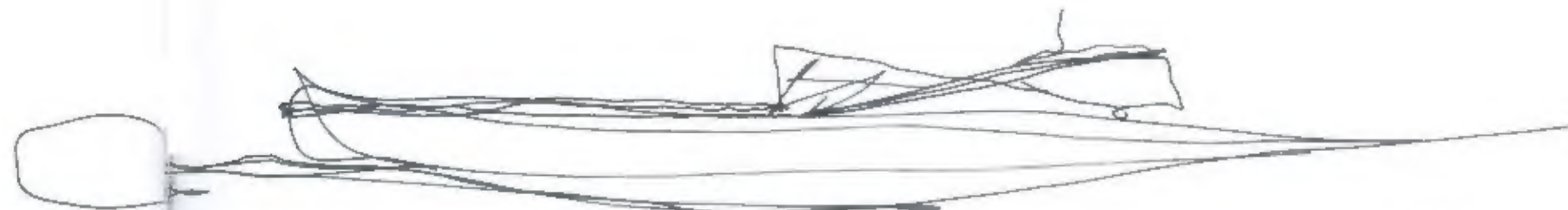
in a galley formation, is built into and negotiates both the fireplace element and the shaped outer shell wall on the west side. Overhead cabinets hang from the ceiling independent of the exterior walls and operable glass panels on the north and south faces allows all of the space to flow unhindered by the typical enclosures and obstructions of a kitchen.

The basement level accommodates the garage, storage and mechanical, the study, maid's suite, fitness room which opens onto a screen porch sheltered beneath the folding shell, changing facilities, and a lap pool. The enclosure of the lap pool penetrates up from the basement and generates a zone of vertical influence through all levels of the villa in the form of a water-influenced light well. At the upper and ground levels the light well is a bit mysterious with only glimpses to the water and the lacy wavering light reflecting off the ripples in the pool below. The entertainment space in the basement is similar to the configuration of the central space above yet is focused inward more on the penetrations of the bamboo planters which provide the main source of natural light.

The upper level bedrooms arranged to focus around the

central space employ a more embracing atmosphere both spatially and materially. With more solid wall space and soft reflected light from the shell roof, the bedrooms feel cradled within the architecture yet they each maintain a distinct relationship with the exterior and the center space through framed views, varying natural light strategies, and different approaches toward air flow. The master bedroom is discrete from the guest and second bedroom and is accessible via a private stair that links it with the study and the central space. In addition, the master bedroom has access to two exterior spaces, a private balcony that slips out beneath the shell on the west and a balcony shared with the guest bedroom which passes through the light well and straddles the lap pool below.

The interiors of this villa are highly architecturalized, taking form, shape and materiality from the enclosing systems. Interior materials other than the enclosing systems include wood and stone flooring, a variety of ceramic and glass tiles, plaster, curtain materials, several types of glass, leather, wood paneling and metals. Integral casework is proposed throughout.



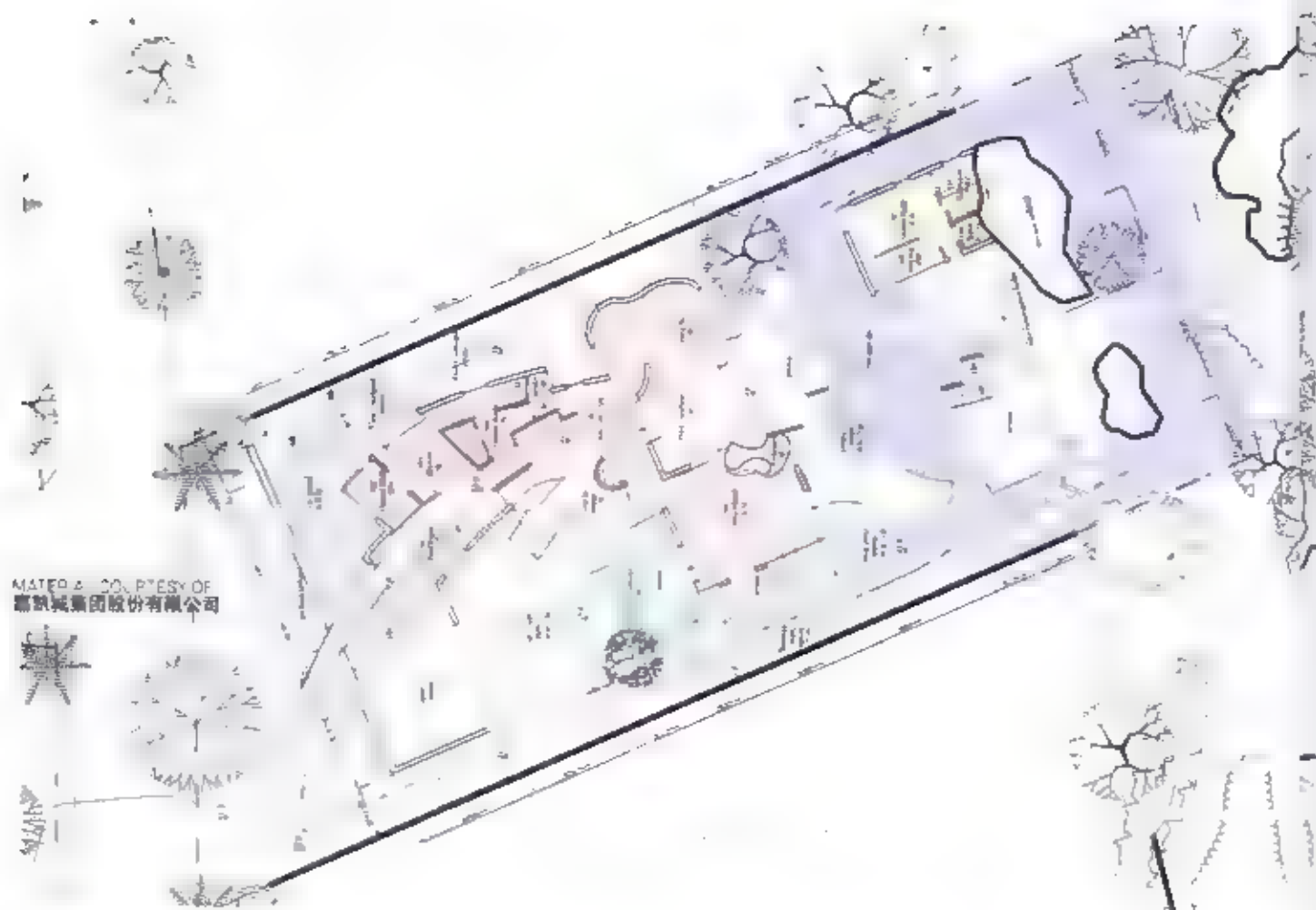
出水芙蓉



出水芙蓉
上海E26
BLOOMING LOTUS
SHANGHAI
DISTRICT SHANGHAI
建筑师 ARCHITECT
MACK SCOGIN, MERRILL BLAM
设计团队 DESIGN TEAM
MACK SCOGIN MERRILL BLAM ARCHITECTS, INC.
项目地址 SITE AREA
154204
建造年份 BUILT YEAR
930M²
项目类型 PROJECT MANAGEMENT
上海中筑置业有限公司
监理单位 QUALITY MANAGEMENT
上海中筑置业有限公司
公司
工程监理单位
RTAN ASSOCIATE
艺术总监 ARTS MANAGEMENT
DIONISI CLIMARELLI
结构工程 STRUCTURAL ENGINEERING
北京中筑结构设计咨询有限公司
景观设计师 LANDSCAPE DESIGN
ANJA TUROWSKI-LOWMAN, MATTHEW LEACH, TREV LINDSAY, JOHN TREFFRY, JEFFREY COLLINA, 景观工作室
照明设计 LIGHTING DESIGN
A.G. LIGHTING 光设计事务所
设计阶段 DESIGN PHASE
2001.09开始
施工阶段 CONSTRUCTION PHASE
2006.09开始

PAINTING SCENE

画境



MATERIAL COURTESY OF
嘉凯城集团股份有限公司

总平面图
SITE PLAN

别墅是对序列的研究,使得当代的活动和需求能够与传统园林的丰富空间序列产生关联

在传统的园林中,空间序列是通过一系列的建筑、水体、植物等元素来组织的。这种序列不仅具有视觉上的连续性,还具有功能上的逻辑性。在当代的建筑设计中,如何借鉴这种传统的空间序列,并将其与现代的生活方式和需求相结合,是一个值得探讨的问题。

在E33基地上,设计师通过一系列的建筑布局,创造了一个具有丰富空间序列的居住环境。这个序列不仅包括室内的空间,还包括室外的庭院、花园和公共空间。通过这种设计,使得居民能够在日常生活中体验到传统园林的韵味。

E33基地位于一个具有丰富历史文化背景的区域。这里不仅有传统的建筑遗迹,还有大量的自然遗产。设计师在规划时,充分考虑了这些背景,力求在保持传统特色的同时,注入现代的设计理念。

在建筑布局上,设计师采用了“U”形布局,这种布局不仅能够最大化地利用基地的空间,还能够为居民提供私密而又开放的居住环境。此外,设计师还通过设置水体和植物,进一步丰富了空间的层次感。

总的来说,这个E33基地的规划设计,是一个将传统与现代完美结合的典范。它不仅为居民提供了一个高品质的居住环境,也为当代的建筑设计提供了有益的借鉴。

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现取原用? “似景”的手法,将看到南面的山和山前别墅的前门是院落的一个开口。院落和道路之间微微倾斜,把车库和第一个内院藏了起来,并使整个基地成为一个私有领地。院落中有一处让车辆一路通过的堆石和高草。入口的道路是条轻缓的曲线,穿过第一个内院进入第一个和第二个休息厅。曲线避免了长距离的视线,它表达了每个沿路路的建筑元素都是有秩序的:水池、平台、内院、游戏厅。

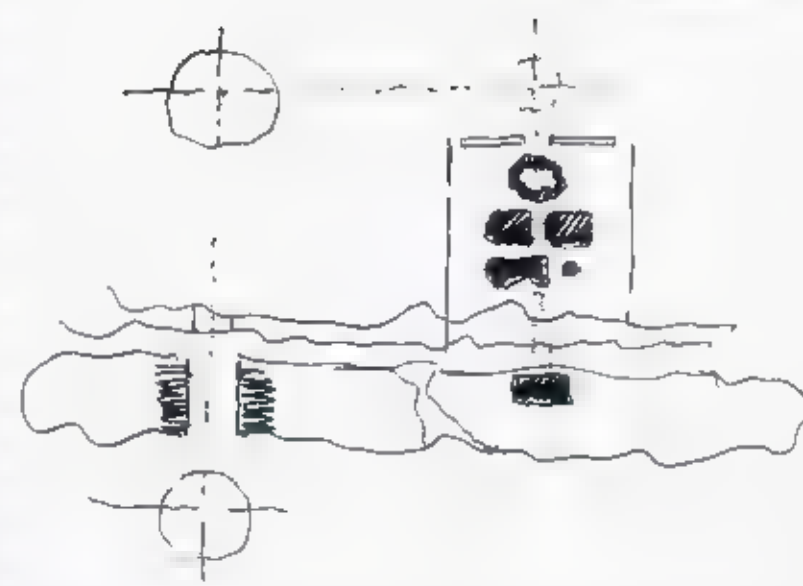
第一个内院是一个药草园。在药草园的部分地面表层上按照“纽扣式”环形布局的花坛里种满了植物。这种材料在园子里蜿蜒蔓延。位于厨房之外,这个内院会成为一个可以在这里停歇并早餐的停留空间。离开第一个大院的,第二部分,位于下降的,一层区域,刚好在个人院的旁边。这是一个带有新南的日像飞东景观的七铺市院子。南边是一个倾斜的草地种植。种植了各种各样的植物和草本植物。可以种植花圃,保证一年四季都能看到相似性。透气的景观建筑,极力吸引到前水面。岛卫种植了草。

选择芭蕉树的原因,一个是因为“雨打芭蕉”的音色,另外也是因为它是中国园林中典型的植物。

第二个内院紧靠着起居室的平台。其地面一层高和两层高的常青藤。刚好与到平台那么高。地面的绿色植被穿过内院的地面。爬到平台上的平台上。在平台和起居室平台都可以看到内院里的芭蕉树。芭蕉树能看到的。人坐在起居室和平台。芭蕉树代表了精神的更新和。芭蕉树是传统园林中最重要的植物之一。也正因为芭蕉树在进入到别墅区,或者从起居室的平台上望去,所能看到的占据最显眼位置的景色。平台周围被常青藤环绕。在芭蕉树平台处,芭蕉树的一株水竹。平台处芭蕉树下有一处芭蕉树。芭蕉树与水竹的路线。随之可以看到水平台。芭蕉树平台处芭蕉树下有一处芭蕉树。芭蕉树与水竹的路线。随之可以看到水平台。

芭蕉树与水竹的路线。随之可以看到水平台。芭蕉树平台处芭蕉树下有一处芭蕉树。芭蕉树与水竹的路线。随之可以看到水平台。芭蕉树平台处芭蕉树下有一处芭蕉树。芭蕉树与水竹的路线。随之可以看到水平台。

第二个内院系以别墅自身的一面墙一个中心房间的外表面围合而成,上部还有池塘盘旋而过。围绕室外壁炉的平台形成。壁炉是这个内院落成。主要供居民和客人。使用。



图名: MACK SCOGIN
MERRILL BLAM 房屋平面图
图例: 建筑模型与景观
图例: 建筑模型与景观
图例: 建筑模型与景观
图例: 建筑模型与景观

间的道路,紧接着内院的用餐室的墙由一排玻璃门构成。这些玻璃门打开的时候,内部空间也就分享了内院和壁炉的景致。

基地说明 基地的周边环境是建筑与景观的结合。基地的周边环境是建筑与景观的结合。基地的周边环境是建筑与景观的结合。基地的周边环境是建筑与景观的结合。

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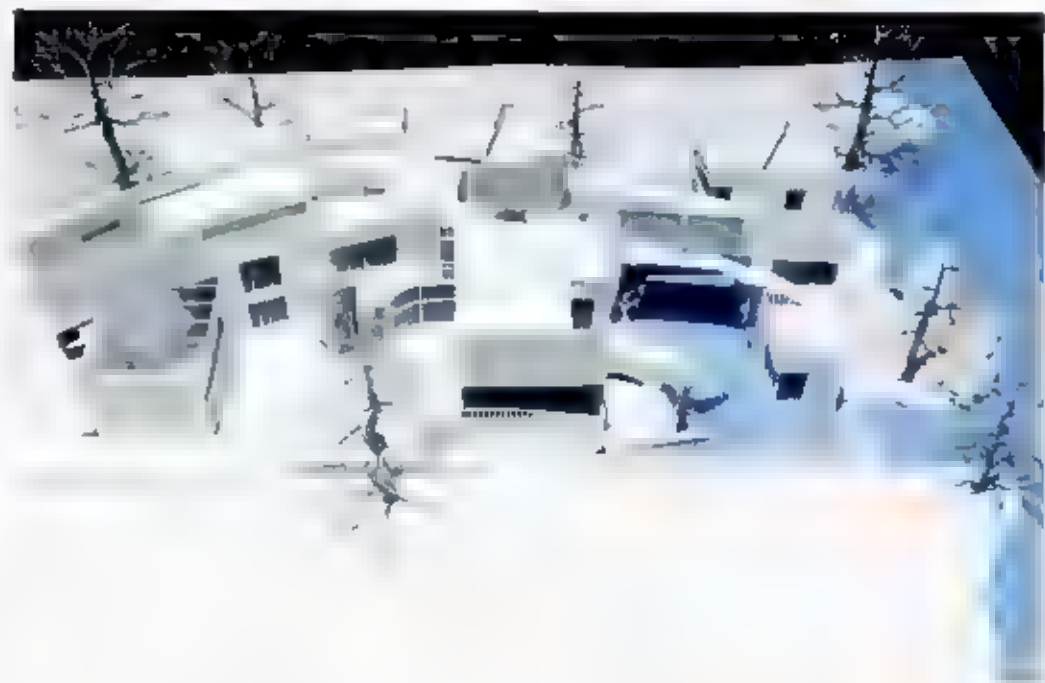
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设备系统 别墅的主要起居空间(包括卧室和浴室)都采用地毯系统。另外,在别墅的每个房间,都采用了地毯系统。



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ARCHITECTURE

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INTERIOR

建築外観照明
夜景・光景照明
BUILDING FACADE
ELEVATION REMODELING
NIGHT
LIGHTING REMODELING

BE TRUE TO OUR OWN TIME

INTERVIEW WITH MANDALA GARDEN' ARCHITECTS

忠于我们所处的时代·曼茶园建筑师访谈录

65

INTERVIEW & EDITED BY
孟旭康

Domus国际中文版邀请了中凯余山麓茶园的4组设计师团队、项目开发管理者以及景观设计师分别进行专访，请他们从各自不同的背景和角度对所设计的方案进行阐释，并对东西方建筑文化的交融说明自己的观点和看法。同时选择了5位成功将地域性和现代性融合起来的中外建筑师，围绕如何将现代建筑设计理念与传统建筑文化相结合，创造有本土特色的地域性建筑的问题进行交流和探讨。



DOMUS CHINA HAD SPECIAL INTERVIEWS WITH 4 DESIGN TEAMS, PROJECT DEVELOPMENT MANAGER AND LANDSCAPE DESIGNER OF ZHONGKAI SHESHAN VILLAS AND INVITED THEM TO INTERPRET THEIR DESIGNS FROM DIFFERENT BACKGROUNDS AND PERSPECTIVES, MOREOVER, TO EXPLAIN THEIR VIEWS AND OPINIONS UPON THE BLENDING OF EASTERN AND WESTERN ARCHITECTURAL CULTURES. MEANWHILE, WE CHOSE 5 CHINESE AND FOREIGN ARCHITECTS WHO INTEGRATE REGIONALISM AND MODERNITY SUCCESSFULLY TO COMMUNICATE AND DISCUSS HOW TO COMBINE THE CONCEPT OF MODERN ARCHITECTURAL DESIGN WITH TRADITIONAL ARCHITECTURAL CULTURE, AND CREATE REGIONAL ARCHITECTURE WITH LOCAL CHARACTERISTICS.



SCOTT ALLEN, 美国宾夕法尼亚大学建筑系硕士，曾任OLSON SUNDERS KUNDS ALLEN建筑事务所主持建筑师。现任SCOTT ALLEN ARCHITECTURE 主持建筑师。

SCOTT ALLEN HOLDS MASTER DEGREE OF ARCHITECTURE, UNIVERSITY OF PENNSYLVANIA. HE WAS ONCE WORKING IN OLSON SUNDERS KUNDS ALLEN ARCHITECTS FROM 1985 TO 2006. SINCE 2006, HE SET UP HIS OWN FIRM AND IS FOUNDING PRINCIPLE FOR SCOTT ALLEN ARCHITECTURE.



MACK SCOGIN 和 MERRILL ELAM, 是MACK SCOGIN MERRILL ELAM建筑公司的两位主要合伙人。事务所位于亚特兰大的乔治亚。MACK SCOGIN曾任哈佛大学建筑系主任。MERRILL ELAM曾任哈佛建筑系。两人都曾分别在哈佛和耶鲁。

MACK SCOGIN AND MERRILL ELAM ARE PRINCIPALS OF THE FIRM OF MACK SCOGIN MERRILL ELAM ARCHITECTS, INC. IN ATLANTA, GEORGIA. MACK SCOGIN WAS THE CHAIRMAN OF THE DEPARTMENT OF ARCHITECTURE IN THE HARVARD UNIVERSITY. MERRILL ELAM ALSO LECTURES AND TEACHES FREQUENTLY IN THE HARVARD UNIVERSITY, YALE UNIVERSITY, ETC.

Domus:你对中凯余山别墅的设计创意是否源于你在中国的游历体验？你对中国的当代城市和建筑的总体印象是什么？

Merrill Elam:我和Mack Scogin在1983年有幸访问了中国，并游历了和体验许多美丽而壮观的景观，但我认为广州的园林建筑在建筑结构上是最为错综复杂的。2005年我再次访问广州，这一次我参观了艺术家花园——一个真正意义上大师作品。同其他的园林一样，该园林在设计上探索了复杂的空间结构。并在其基础上结合多变性和转换的特点，以及传统文化的内涵和传承。在特殊的日子，这个特别的花园成为了左邻右舍品茶和小憩的欢聚场所。我们对中国园林谦虚而谨慎的理解极大地影响了我们中凯余山别墅项目的设计手法。

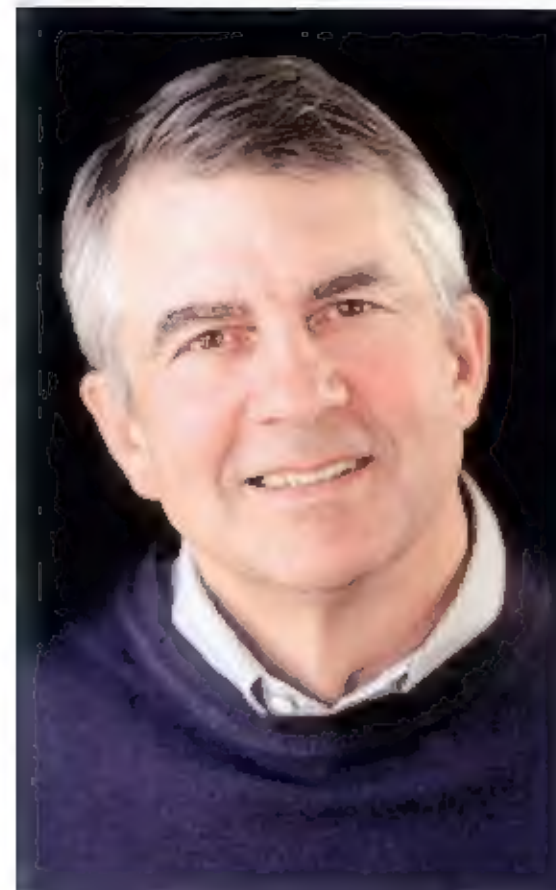
我们访问了广州和北京，但没有去一些内陆城市。可以说如今上海和北京的城市变迁观在整个世界城市发展史上都是空前的。要知道在以前将如此丰富的资源应用于人类住宅结构的设计中是难以想象的。现在我所看到的城市的肌理是令人惊奇的。

Stuart Silk:确实如此！我被苏州园林、广州荔苑的竹青和围绕上海的运河小镇深深的吸引。我对周于建筑古老的材料如石头和赤陶土总是情有独钟。上海的换园被水环绕其中，并分割了不同的亭榭，这种园林的风格深深打动了我。在中国的5次访问使我有幸探访了上海不同的地方，另外我也实地游览了中国不同的城市如北京、苏州、杭州、香港和一些围绕上海的运河城镇。我被大都市内历史古迹之旧和现代建筑之新的强烈反差所吸引。同时吸引我的是在上海和杭州进行的历史建筑的修复和翻新。在浦东的新政府机构的建筑，特别是Paul Andreu设计的东方艺术中心的建筑让我感觉耳目一新。

Scott Allen:中国是一个地域广大，景致优美的国家，我也只游历了几个地方。其中我参观了上海的周边地区以及苏州园林，那里确实太美了。同时我们在香港地区也参与了一些项目的设计工作，对那个地区还比较熟悉。这些经历，再加上早时通过书路和录像资料对中国认识，成就了我们设计创意的雏形。我觉得中国的城市大都呈现出一种忙碌且充满生机的景象。这些城市在对旧城开拓当代设计的同时也表达了

对传统设计价值和传统文化的尊重。我记得上次在上海下榻的四季酒店。它的一个侧是一座宏伟的现代风格的大厦，而它的另一侧却是一座传统的古老建筑。当看到不同时代的建筑比邻而居，我很欣慰。如同所有的现代化城市一样，中国新建建筑的品质也是参差不齐的。

Richard Bertman:在中国的经厉的确能帮助我们更好地理解中国建筑的特点以及人们的生活方式。在我们的设计过程中，我们尽量把在中国的所见、所学与我们的经验和专业知识相结合，从而达到最好的效果。我访问了苏州和它附近的一个水乡（周庄），并参观了上海浦东地区的许多地方。当然我也去了北京和西安等地。我们惊讶于中国在建项目的数量和规模，许多新的建筑独具新意且令人激动。与此同时，看到那么多优美的古老建筑为城市的发展而被无情地拆除，我真的很痛心。尽管我可以理解这样做的原因，但我仍然希望你们能多考虑我们在美国的前车之鉴，避免重蹈覆辙。对我而言，优秀传统建筑的遗失是非常可惜的，因为正是这些建筑构成了城市丰富的肌理和多样性。作为建筑师，我觉得我们有必要花大力气对这些建筑进行改造和再利用，因



STUART SILK, 美国建筑协会成员，1976年从宾夕法尼亚大学建筑系，1983年创办自己的设计事务所。

STUART SILK, AIA MEMBER, GRADUATED FROM YALE SCHOOL OF ARCHITECTURE IN 1976. STARTING HIS OWN FIRM NAMED STUART SILK ARCHITECTS IN 1983.

为一个建筑不管新旧与否，质量和功能是全关重要的。
Domus:你为中凯余山别墅的设计中加入了哪些中国元素？在最初的设计阶段，你有什么特别的理念和构思？

Richard Bertman:我们试图创造出一种多样的设计以顺应人们对不同居住风格的选择。有些人想要的是传统的建筑，一种他们十分了解和习惯的生活状态。而有些人则愿意选择与众不同的当代建筑。虽然设计的类型不同，但设计的核心原则是一致的：即协调好室内外之间的关系；为使用者提供良好的私密性以及赏心悦目的景观；保证室内空间的多样性；营造舒适雅致的居住环境；保证室内阳光的充足性；确保使用材料的美观性和持续性。CBT的设计将充分考虑周遭景观的特点，使得建筑与环境之间相互交融，相映成趣。我们所使用的材料和建筑形式都会为居住者带来一个舒适的居住空间。

Scott Allen:我们期望在设计中倾注更多有中国特色的元素以及对大自然的热爱，这是我们设计最初的宗旨。我们的主要设计目标是在尊重自然的前提下，合理地使用天然材料并将内外空间完美结合起来。有趣的是，我的设计灵感来源于中国阴阳两性的概念，并贯穿

始终体的“阴柔”来平衡直线条的“阳刚”。另外一个设计我称之为“蜻蜓”，其屋顶被设计成翅膀一般，这便我想起了在中国看到的蜻蜓。这些设计都是受到中国元素和自然界的启发。在景观设计方面，我同西雅图的原景设计师Charles Anderson密切配合，使得景观的元素直接渗透到建筑之中，将两者完全融合。

Domus:当你在思考一个新的项目设计，你是否已经在脑海构想出其完成后的状态。

Stuart Silk:项目开始我们要了解客户的要求并对周边环境进行研究和评估。这个过程是循序渐进的，最终我们的方案要符合项目的技术参数。我们会尽力设想一些潜在的因素，而能够最精确地表达我们的设计理念和建筑观。

Scott Allen:一部分的设计来源于灵感闪现，而大部分需要时间思考和发展。一方面，一个设计师要相信他的直觉，追随心灵的方向。另一个方面，有时候最初的想法无法实现，设计师便需要调整，不断地调整使其趋于完善，或直接摒弃原有的想法，重新再来。这个过程在设计的发展中是十分重要的。



RICHARD BERTMAN 是CBT项目事务所的主任建筑师，他拥有美国哈佛大学和麻省理工大学建筑学硕士学位，以及加利福尼亚州立大学圣巴巴拉分校的硕士学位。

RICHARD BERTMAN IS A FOUNDING PRINCIPLE OF CBT. HE HOLDS UNDERGRADUATE DEGREES FROM HARVARD UNIVERSITY AND MIT, AND A MASTER OF ARCHITECTURE FROM THE UNIVERSITY OF CALIFORNIA IN BERKELEY.

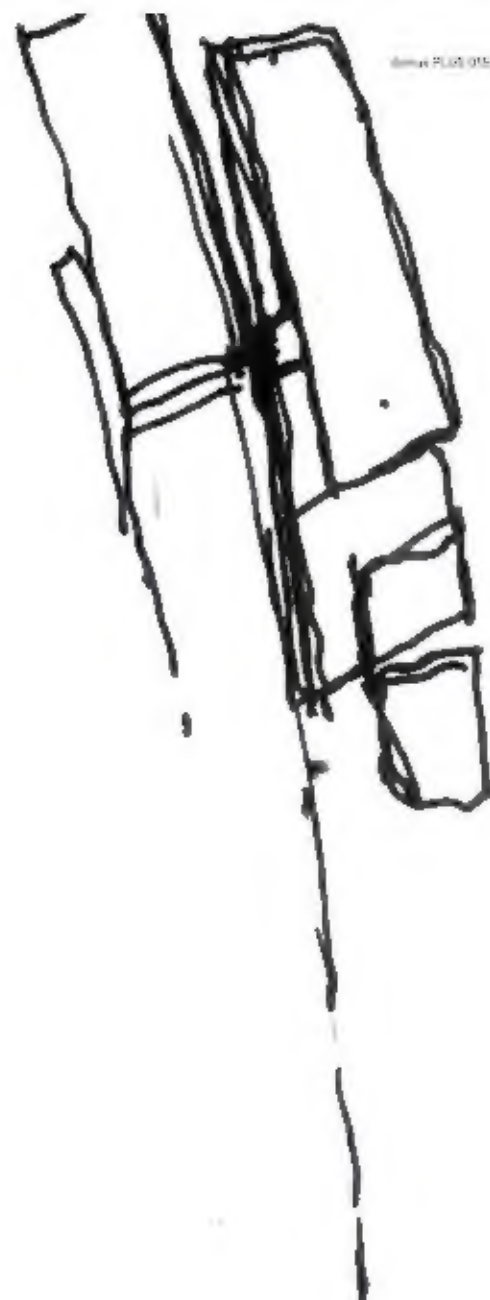
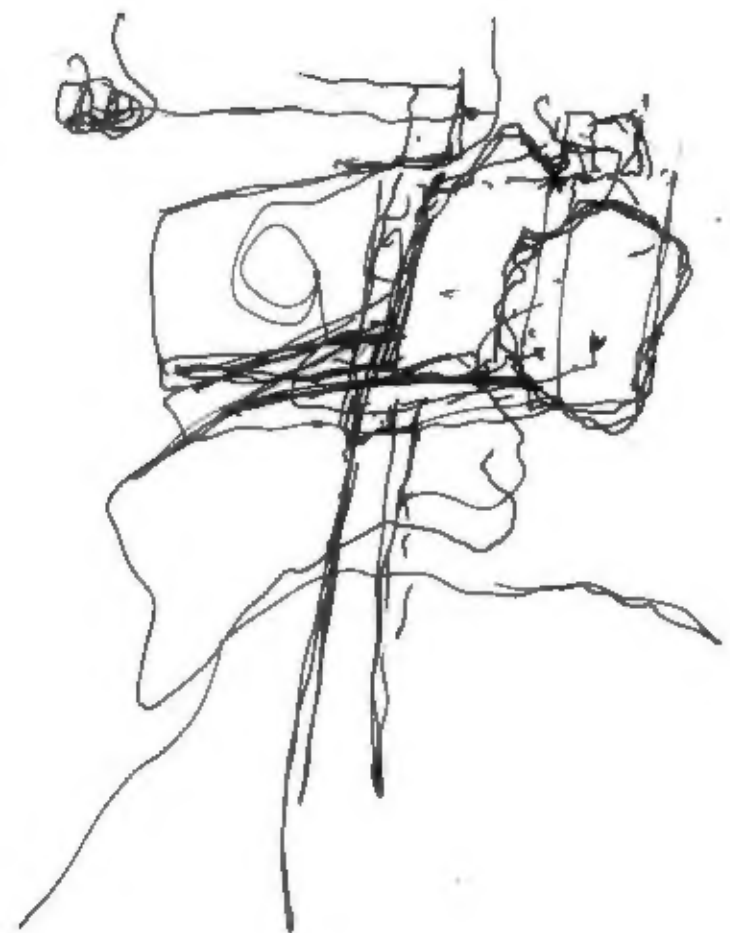
Domus:相比较其他建筑的设计理念，你这次的设计有什么不同之处？

Merrill Elam:我们的期望和目标是设计四座具有复杂空间体验的别墅，在其中人们将体验到中国园林的独特魅力并享受现代的生活方式。

Richard Bertman:我们试图创造出一种多样的设计以顺应人们对不同居住风格的选择。有些人想要的是传统的建筑，一种他们十分了解和习惯的生活状态。而有些人则愿意选择与众不同的当代建筑。虽然设计的类型不同，但设计的核心原则是一致的：即协调好室内外之间的关系；为使用者提供良好的私密性以及赏心悦目的景观；保证室内空间的多样性；营造舒适雅致的居住环境；保证室内阳光的充足性；确保使用材料的美观性和持续性。CBT的设计将充分考虑周遭景观的特点，使得建筑与环境之间相互交融，相映成趣。我们所使用的材料和建筑形式都会为居住者带来一个舒适的居住空间。

Domus:在中凯余山别墅项目中，您认为其周遭的景观有什么特色？您是如何将建筑融入景观之中的呢？

Merrill Elam:在余山别墅项目中，每一栋别墅都拥



有独立的建筑基地。每一块建筑基地都有清晰的结构外形，并与水带以及周围景观有着紧密的联系。这一系列客观条件都会我们的设计造成了影响，我们所有的设计理念从始至终都深深扎根于对中国园林空间复杂性的理解。

Stuart Silk: 所有住宅周围的景色会讲述着它们自己的故事。景色与建筑物用这种方式相对独立，但同时它们又是建筑的补充，使其标新立异，与众不同。

Scott Allen: 该项目的特点在于基地在自然景色的青山环抱，碧水环绕之中，具有丰富的层次性，凭窗远眺更能将余山的美景一览无余。每一栋别墅都依水而建，且都便于远眺山顶的风景。客户向我们建议了他们偏爱的植物，我们运用到了园林设计当中。景观设计师 Architect Charles Anderson 与我合作，创作出园林景观与室外环境完美交融，并与建筑浑然一体。

Richard Bertman: 在我们的设计中，景观是一个非常重要的部分。我们坚信内外部空间必须完美无缝地结合在一起。在中国的传统建筑中，外部景观通常是设计过程中的重要元素，特别是在庭院空间的使用上。我们将诸多自然因素（水、风、光和植物）融合在我们的设计中，以对内部和外部空间进行补充。

Domus: 你是否认为地域文化和现代主义风格有矛盾和冲突的地方，就您的观点，如何平衡他们之间的关系？

Merrill Elam: 在中国，越来越多的历史痕迹被“抹去”，为都市发展腾出空间。其实保留这些传统空间肌理对于这一国家和民族来说是必须的且意义深远，它有助于人们追溯历史和文化根源。正是因为这种多变复杂的城市肌理的存在才使得中国的城市如此丰富多彩。

Stuart Silk: 当然地域文化和现代主义风格肯定是有冲突的，西方的情况亦然。现代主义风格是来源于中国地域建筑的审美差异性的前提，试图使其融合是徒劳的。我们可以敏感于设计比例和材料。用建筑的当代姿态表达古代的建筑风格最终结果只能是“解构”。

Scott Allen: 冲突的想法很有意思。在传统和更加激进的思想之间总有一股反对的力量——我觉得建筑已经变成了这一现象的代表。作为设计者，我认为我们必须忠于自己所处的时代——当代世界中真实的现代感，而非依附于过去思想的拼凑。与此同时，我们当然要尊重过去传承下来的知识和经验，但更应该将该它视为一笔巨大的财富，而不是简单的模仿。我认为整合知识最好的方式是关注其所蕴含的潜在价值，并且理解设计的永

恒因素，比如比例、材料和尺度的经典感觉。

Richard Bertman: 不，即便很多人这样认为，我依然不认为这两者有冲突之处。我认为新旧建筑的共存仍能产生活力。问题的关键是比例问题而非方式。如果一个现代建筑置身于一个传统的语境中，它就需要与旧的元素保持一种联系，并保证所有其所蕴含的包括体量与材料在内的诸多元素都与传统的建筑相协调。它并不是在模仿原有的建筑，而是从旧的建筑中脱身而出。我们做出来反正也没前人做的好，为什么还要去模仿呢？作为设计师，我们应尽力概括传统建筑的特点，并用当代的方式重新予以诠释。同时这也要参照建筑的类型。比如可能住宅就希望与周围景观相融合，而作为标志性的博物馆，可能希望与周围景观形成反差。

Domus: 从居住者的角度入手，您试图为居住者提供怎样的居住环境，带来怎样的空间体验？

Merrill Elam: 我们希望居住在这四座别墅的人们能够因为其独特的空间布局、灯光配置以及材料运用，享受他们充实而丰富的日常生活。

Stuart Silk: 对于我的设计，我更加关注自然光、开放空间、远景和与庭院和花园的关联。

Richard Bertman: 我们尽量使设计与居住者的生活方式相合拍，我们希望居住其中的人们能够身心愉悦。我们首先的目标是提供一个舒适且方便的环境。所设计的空间需要满足多种家庭聚会和其他活动需要——正式或非正式的，私密或公共的。我希望人们在进入我们所设计住宅的那一刻便能感受到愉悦与热情。从美学的角度来讲，设计住宅就像作画一样，需要在空间、形式、灯光和景观方面予以丰富，同时又不会因此产生繁乱与不适的感觉。另一方面，一定的规律性可以使我们理解周遭环境并不会觉得单调、乏味。它正在找寻一个平衡点。阳光以及阳光进入房间的方式是十分重要的，因为我们希望在内部的空间之中感知自然的灵气。所以确保舒适环境的关键在于保证室内的光线充足且能随时间和季节进行调整。

Domus: Do you think your tourism experience in China is source of creation of your design conception for Zhongkai Shenshan villas? What is your typical and special impression and perception for Chinese contemporary city and architecture?

Merrill Elam: Mack Scogin and I were fortunate to travel

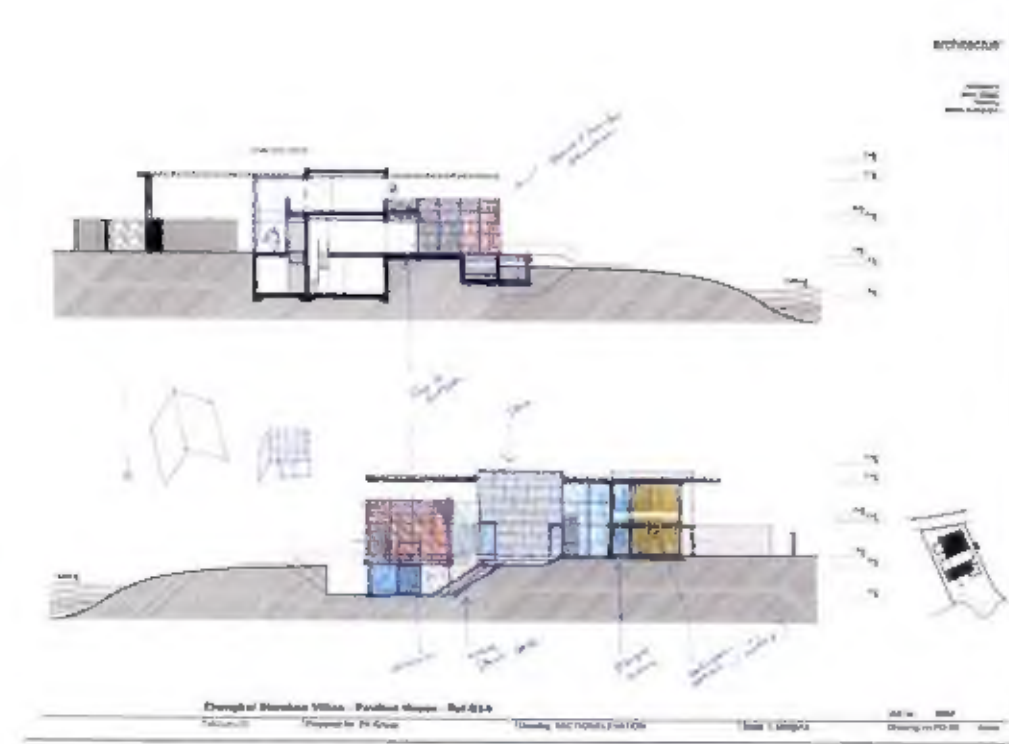
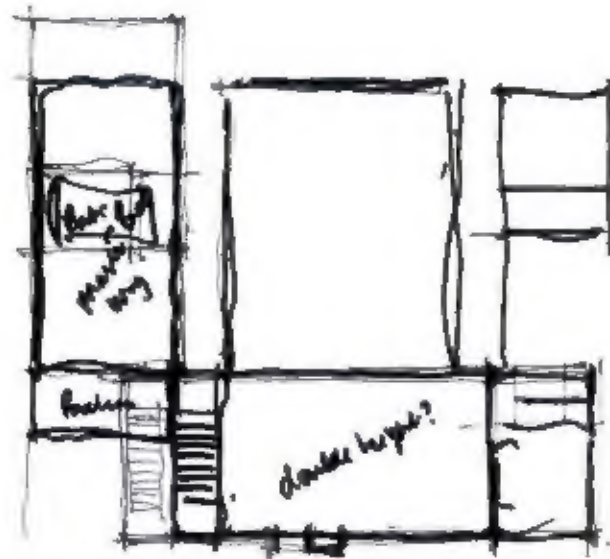
to China in 1983. We visited many beautiful and wondrous sites, but the Chinese gardens in Guangzhou were the most architecturally complex and intimate. In 2005 we visited Guangzhou again, this time visiting the Garden of the Artist, truly a master work. Like other gardens, this garden explores the complex organization of space but then expands that exploration with ideas of mutability and transformation of space and the consequences for cultural meaning and hierarchy. On a typical day, this extraordinary garden is a totally pleasant place for people in the neighborhood to have tea or take a respite. Our modest exposure to the Chinese gardens influenced our approach to the design of the SheShan Villas.

Stuart Silk: Absolutely! I was deeply affected by the gardens of Suzhou, the giant bamboo forests near Hangzhou and the canal towns around Shanghai. I loved the ancient materials of stone and terracotta used in the making of buildings. I was very moved by the Yuyuan

Palace garden in Shanghai and the way water was used to separate the various pavilions. I made 5 trips to China in total each time we saw different parts of Shanghai. In addition we made a number of field trips to various cities including Beijing, Suzhou, Hangzhou, Hong Kong and several of the historical canal towns around Shanghai. I was very taken with the collision of very very new in contrast with the very very old in the large cities. I was also very taken by the historical restorations that have taken place in Shanghai and Hangzhou. I enjoyed the new institutional buildings in Pudong a great deal especially the Oriental Arts Center by Paul Andreu.

Scott Allen: "China is a big, beautiful country and I have seen only a few parts of it. I toured the area around Shanghai, and went to Suzhou and toured the gardens there, which were wonderful. I have also performed architectural services in Hong Kong SAR, so am familiar with that part of the country. Those experiences, plus my exposure to China through books and films, formed the visual memory for the design concepts."

These cities are very vibrant and full of life, forward-looking and busy! There seems to be a respect for the traditional design values and cultures, and at the same time an eagerness to explore contemporary design. I remember



staying at the Four Seasons Hotel in Shanghai, and on one side there was a new development of tall, modern buildings and on the other side an ancient traditional neighborhood. It was exciting to see all that side by side. Like all modern cities, the new architecture in China ranges from the very bad to the very good.

Richard Bertman: Being in China certainly helped us understand the character of Chinese architecture and how people live. In our designs, we tried to combine our own knowledge and experience with that which we observed and learned while being in China.

Certainly we could not design responsibly and creatively without having some understanding of the culture, the character of the local architecture, the local climate, vegetation, and materials that are indigenous or at least suitable to the area, building construction processes, etc. A major influence on our design was the client's request that we work within the guidelines of Feng Shui. We considered this request important because in our opinion the requirements of Feng Shui grow out of an intrinsic understanding of what makes good architecture. (For example, all habitable rooms facing south)

Domus:Regarding to your design for Zhongkai Sheshan villas, what kind of elements of Chinese character and nature you have adopted in your design, do you have specific idea or vision at initiation of your design process?

Scott Allen: "We were encouraged to look into the Chinese character and the love you have for the natural world. This started our design process, and we established the key goals of a respect for nature, use of natural materials, and the integration of interior and exterior spaces. Interestingly, one of my designs was inspired by the Chinese idea of yin yang, and has a curved wall set against a straight line. Another I called "Dragonfly", which has a roof like a wing, because it reminded me of a dragonfly I saw when I

was in China. Both of these were directly inspired by the character of the Chinese and your love of nature. I worked closely with Charles Anderson, a landscape architect from Seattle, so that the landscape elements would flow right into the architecture."

Richard Bertman: We tried to create a variety of designs which would offer a choice to people relative to the style of the residence. Some people want something more traditional, something that they understand and are comfortable with. Some people want something more contemporary and out of the ordinary. So there are a variety of designs. But all designs are consistent in trying to connect the inside to the exterior, in trying to provide privacy for the occupants, in trying to provide interesting vistas and views, in trying to provide spatial variety within the residence, in trying to provide a comfortable and gracious living environment, in trying to provide sunny and light filled rooms and in using materials that are beautiful and lasting. CBT's designs try to work with the landscape so that the interior and exterior of the houses work together. We try to use materials and forms that give a comfortable scale to the people living within them.

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or her heart says. On the other hand, sometimes the first idea just doesn't work out, and the designer needs to be flexible and adapt the design as it gets developed, or throw it out and start over if necessary. The site always plays a major role in how the design develops."

Domus:Comparing with design concept of other architectures, which is differentiated motive of these projects?

Merrill Elam: It was our hope and objective to invest the four villas with a complex spatial experience conceptually related to the Chinese garden as well as contemporary Chinese life.

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Domus:What is the characteristic of landscape for Zhongkai Sheshan Villas project in China? How do you design your architecture coexisted with or blend in surrounding, and to be part of it ultimately?

Merrill Elam: Each villa occupies a specific site within the Sheshan development. Each site has an exact

configuration and a particular relationship to water and to the adjoining properties. These conditions influenced our design for each house. The spatial complexities of the Chinese garden were never far from our thoughts and considerations.

Stuart Silk: The landscapes tell their own stories in each of these houses, in that way they are independent from the architecture but at the same time they complement the building design without mimicry.

Scott Allen: "The main characteristics of the Villas are the flat nature of the site, the nearness of the water to each site, the richness of the landscaping, and the distant vista to Sheshan hill. Each design related strongly to the water's edge, and for each home we oriented a major view to the distant hilltop. The client gave us a list of preferred planting materials, which we incorporated into the garden designs. Landscape Architect Charles Anderson and I worked closely to create gardens that would make wonderful outdoor areas and blend seamlessly into both the surroundings and each unique building."

Richard Bertman: The landscape was a very important part of our house designs. We believe that the interior and exterior spaces must work together seamlessly. In Chinese architecture, the exterior landscape is also an important element in design especially with the use of courtyards. We incorporated elements of nature (water, wind, sun, plants) into our design to complement both the interior and exterior spaces.

Domus:Do you think there is collision and conflict between regional culture and modernism, how to balance relations of two aspects?

Merrill Elam: In China much has been "erased" to make room for new development. While this has been important and necessary at some point it is smart to retain enough traditional fabric so that people can appreciate their roots

and history. Chinese cities will be richer for the complexity of the variegated fabric.

Stuart Silk: There is definitely a collision between regional culture and modernism. It is the same in the west. Modernism begins from an antithetically different set of premises than regional Chinese architecture. To try to blend is folly. One can only be sensitive to scale and materials. Architectural gestures that recall ancient forms only result in "kitsch" —

Scott Allen: The idea of collision is interesting. There has always been a cross-current between traditional thinking and more progressive thinking. I see the way architecture has evolved as a manifestation of that. As designers, I believe we need to be true to our own time. Modern in the true sense of that word. Rather than clinging to a pastiche of ideas from the past. But at the same time, of course we need to respect the body of knowledge that the past gives us, I think of that as a great gift, but not something to merely copy. I think the best way to integrate that knowledge is to look at the underlying values they embody and understand the timeless elements of design. For example classic senses of proportion, materiality, and scale."

Richard Bertman: No, I do not think there is a conflict although many people do. I think there is a vitality that is created when the old and new exist together. The issue is one of scale not style. If a modern building is placed in a traditional context it needs to relate to the old by ensuring that the elements that comprise it. City massing and materials, relate and are sympathetic to the traditional architecture. It should not imitate the old that only detracts and takes away from the old. We can't do as well what was done in the past. So why try to copy. What we as architects often try to do is abstract the qualities of the traditional architecture and reinvent those qualities in a

contemporary way. It also depends on the building type. For example a residence may want to fit with its surroundings, but a museum, which is more iconic, may want to contrast with its surroundings.

Domus:Tapping into inhabitant angle, what kind of environment do you attempt to create for your inhabitant, and what kind of spatial experience you will bring to them?

Merrill Elam: It is our hope that the inhabitants of each of the four Sheshan Villas that we designed will enjoy an enriched day to day life because of the unique qualities of space, light, materiality and contextual situation of their home.

Stuart Silk: For me my designs are always focused on natural light, openness, views and connection to a courtyard or garden.

Richard Bertman:We try to design homes that meet the life styles of the people living there. We want people to have the amenities they want and need. Our first requirement is to provide an environment that is comfortable and convenient. Spaces need to be designed for many different kinds of gatherings and events. Both formal and informal, both private and public. We want people entering our houses to feel welcome and happy. Aesthetically designing a house is like creating a painting. There needs to be sufficient variety in space, form, light and views to keep us interested but at the same time not so much variety that we are confused or uncomfortable. And on the other hand sufficient order so that we can comprehend our surroundings but not so much that we are bored. It is finding the correct balance. Sunlight and how sunlight enters the house is most important since everything is perceived within that framework. So ensuring the house is bright and cheery and allowing the quality of light to change over time and over seasons is critical in ensuring a pleasing environment.